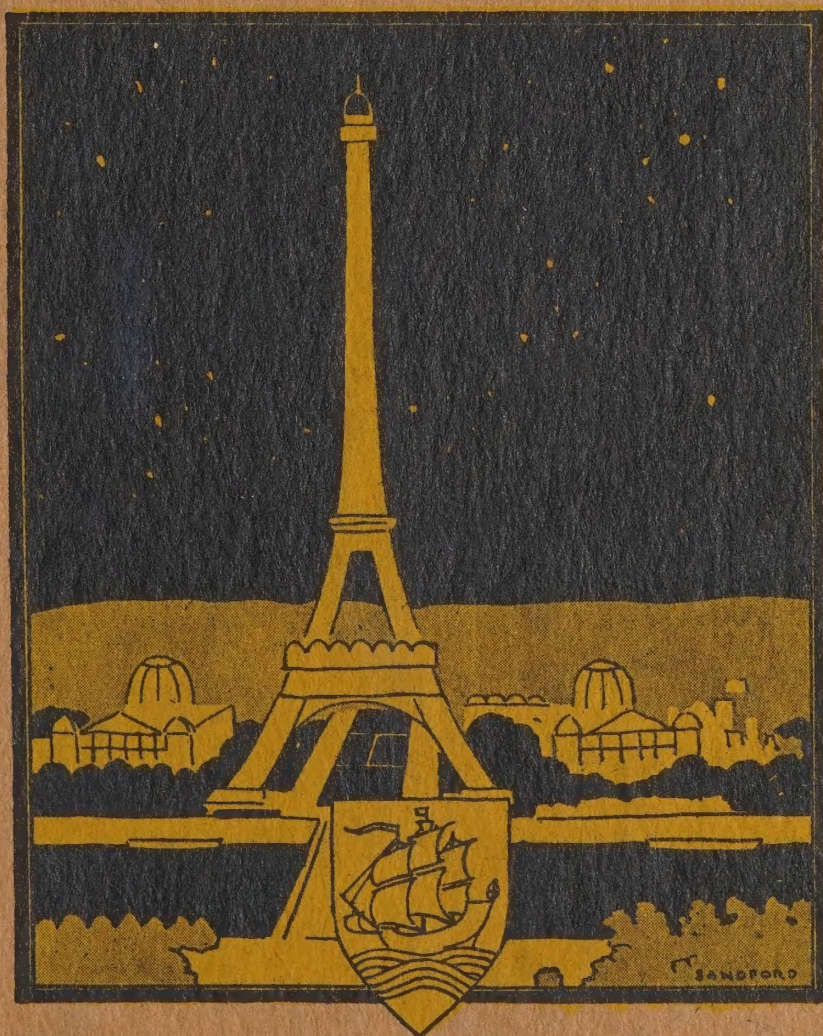


KATHLEEN LOCKHART MANNING

SKETCHES OF PARIS



A CYCLE OF SONGS

FOR HIGH VOICE AND PIANO

PRICE

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(In U. S. A.)

G. SCHIRMER, INC.

NEW YORK

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To my Mother

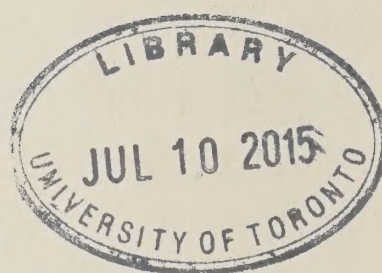
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River-Boats

Words and Music by
Kathleen Lockhart Manning

Moderato $\text{♩} = 104$

With great smoothness

Voice

A-long the quays the riv-er-boats are

Piano

mp

glid-ing, On the tide their dark shapes soft-ly rid - ing;—

They come and go so si-lent-ly and slow, The

cresc. *meno mosso*

hearts that beat, the lives that ebb and flow, Where have they been, those boats?

cresc. *meno mosso*

a tempo

Where will they go? A-long the quays the riv-er-boats are

a tempo

rall.

glid - - - ing.

rall. *a tempo*

The Lamplighter

Slowly and mystically ♩ = 60

Recit. (♩ = 72)

When the night falls

mp The clock strikes five

rit.

pp

rit.

a tempo

I hear a voice, a song: "Auclair de la lu - ne, mon a-mi Pier-rot,

rit.

a tempo

Più mosso ♩ = 84

Prê-te-moi ta plu - me pour é-crire un mot." 'Tis the old lamp-

light - er:

A ma-gic turn or two, just where,

he knows!—

— And lo! the street is filled with stars!

Then on his way he

*rall.**rall.*

Come prima

goes: —

"Au clair de la lu - ne, mon a - mi Pier-rot,

Fainter and fainter, as the lamplighter disappears

Prê-te-moi ta plu - me, pour é-crire un mot."

pp

The Street Fair

Vivace $\text{♩} = 132$

Fanfare

f sempre ben ritmato

The night is turned_ in - to day!_____

And on the a - ve - nue_____

Mi-la-dies and Mi-lords so gay_____ Are

The first system of the musical score. The vocal line is in D major (two sharps) and begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

decked in ev-'ry hue, are decked in ev-'ry hue, are decked__ in

cresc.

The second system continues the melody. The piano accompaniment in the right hand features a more complex rhythmic pattern with some triplets. The left hand continues with eighth-note chords. A *cresc.* (crescendo) marking is placed above the piano part.

ev - 'ry hue!_____

sf

The third system concludes the page. The vocal line ends with a long note and a key signature change to B minor (two flats). The piano accompaniment also changes key and ends with a strong *sf* (sforzando) accent.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains five measures of music, each starting with a whole rest. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part begins with a forte dynamic marking (*f*) and a breath mark (*v*). The right hand plays a continuous eighth-note melody, while the left hand plays a series of chords and single notes.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains five measures of music, with the lyrics "Mer - ry - go - rounds with dan - cing pigs!" written below. The middle and bottom staves are for piano accompaniment, with a grand staff and a key signature of one flat. The piano part continues with the same eighth-note melody in the right hand and chords in the left hand.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains five measures of music, with the lyrics "And pran-cing hors - es too!" written below. The middle and bottom staves are for piano accompaniment, with a grand staff and a key signature of one flat. The piano part continues with the same eighth-note melody in the right hand and chords in the left hand. There are triplets marked with a '3' in the right hand and a dotted eighth note marked with an '8' in the right hand.

'While "La - dy Claire" with flam - ing

staccato

hair Does a won-der-ful dance for you, _____ does a won-der-ful

meno mosso

dance for you! _____

a tempo

sf

meno mosso *agitato*

"Ho - là! là - bas!" "Lais-se-nous pas - ser!"

meno mosso *agitato*

f *pp*

"Ma bel-le Fi - fi!" Ho - là! T'es bien mi - gnon - ne, ché -

cresc. *pp subito*

rie! Lov - ers dan - cing in the

street, _____ Con-fet - ti fill the air! _____

cresc. sempre

_____ The drums keep time with pran - cing feet!

'Tis cha-os ev - 'ry - where! _____

ff

Gi-ants and dwarfs are

there! _____ The man who swal - lows fire! _____

While in green a dar - ing queen Bal -

- an - ces on a wire! _____

In the Luxembourg Gardens

Rêverie

Moderato $\text{♩} = 84$ *very simply*

When shadows fall I wan-der thro' the gar - dens,

mf

A-mong the flow'rs and grass, _____ I lin-ger on the beau - ty

p.

all a - round me: Then two lov-ers pass. _____

p.

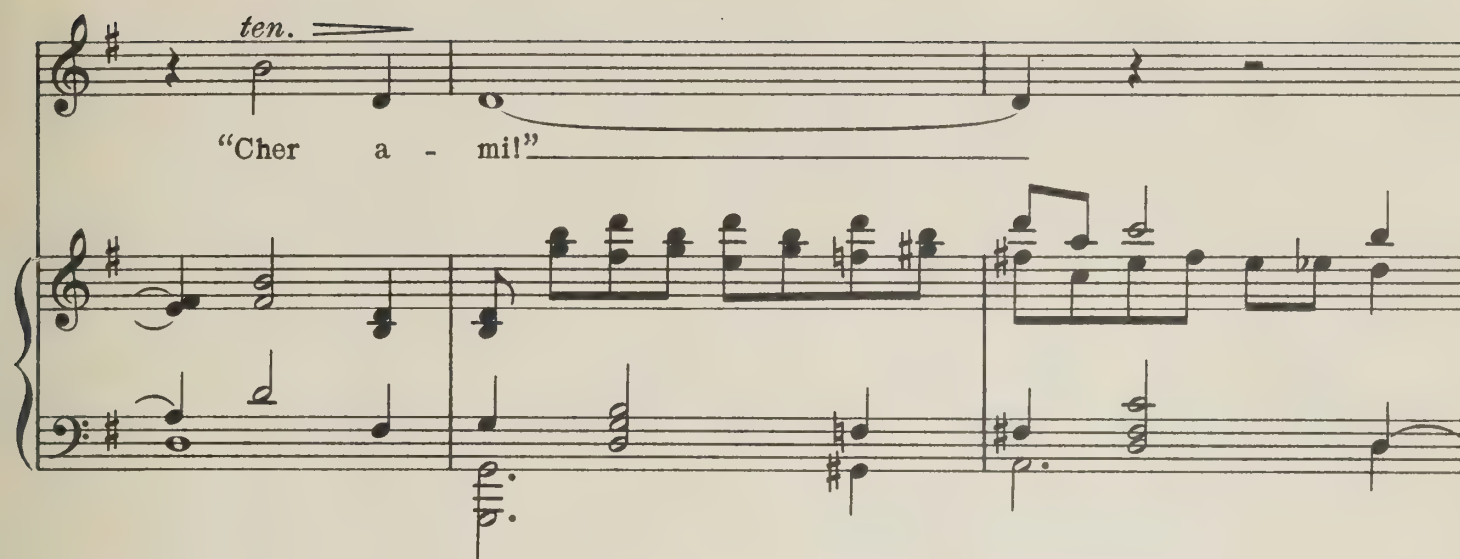
The au - tumn leaves are fall - ing thro' the gar - - dens,

But in their heart is spring! I hear him mur - mur:

rit. "Ah! je t'ai - - me!" *pp* As she an-swers low:—
rit. espr. molto

ten.

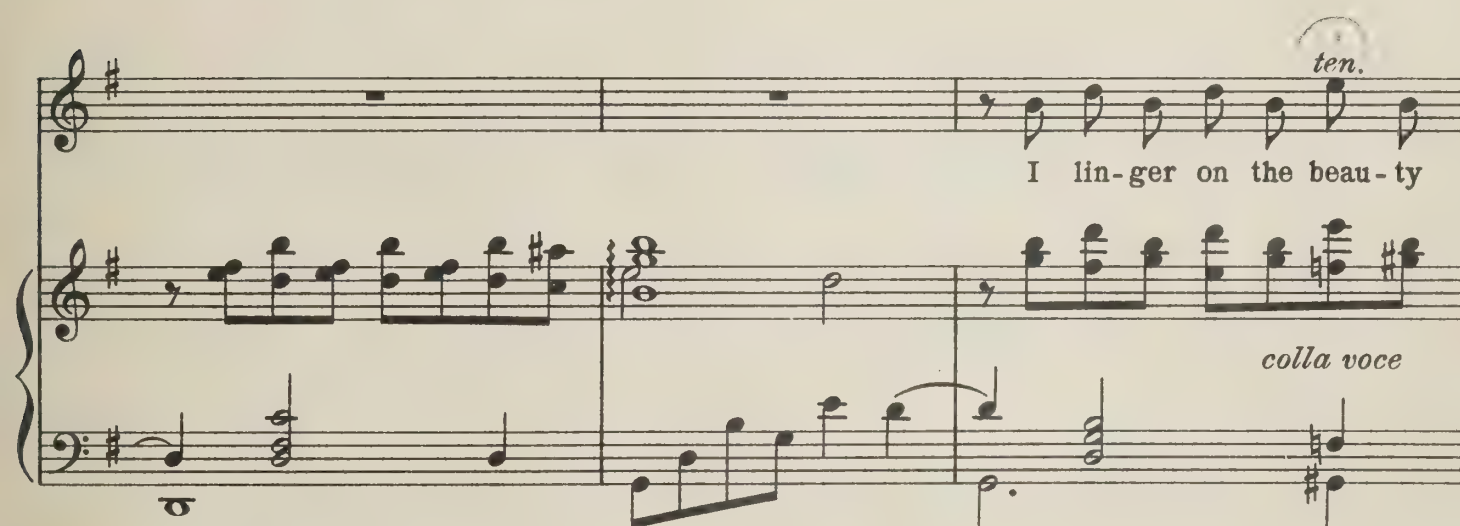
"Cher a - mil"



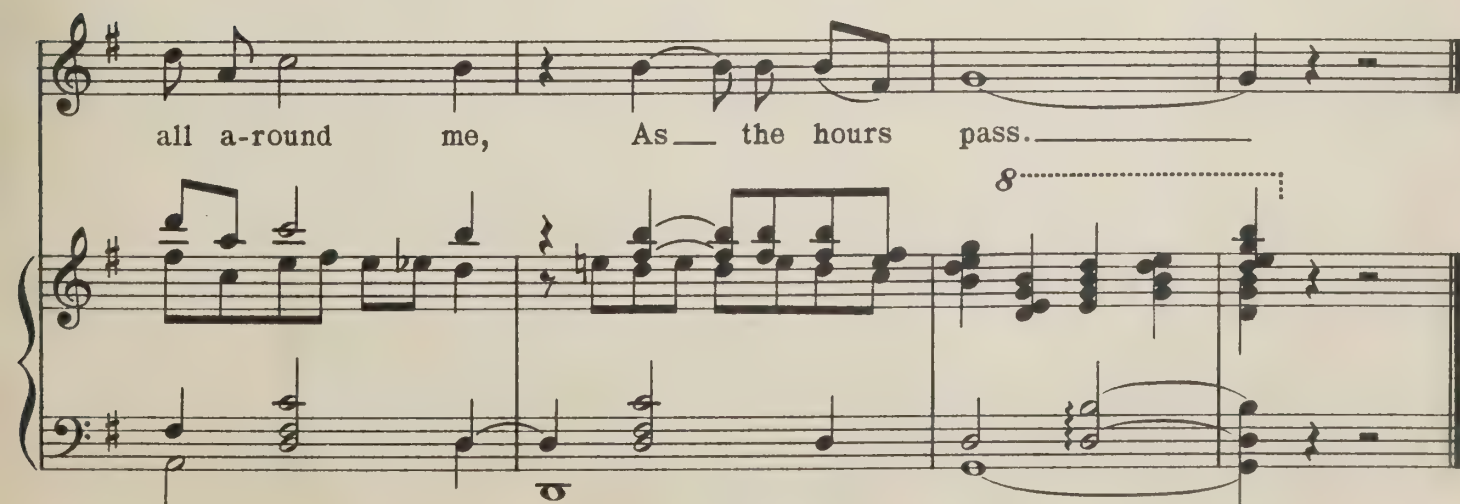
ten.

I lin-ger on the beau-ty

colla voce



all a-round me, As the hours pass.



Absinthe

Vague and wandering $\text{♩} = 72$ *mp*

Old Gus-tave in

rit. *a tempo*

The first system of the musical score for 'Absinthe'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Vague and wandering' with a quarter note equal to 72 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The lyrics 'Old Gus-tave in' are under the vocal line. The piano part includes a 'rit.' (ritardando) and 'a tempo' marking.

the ca - fé Sips his ab - sinthe day by day;

The second system of the musical score. The vocal line continues with the lyrics 'the ca - fé Sips his ab - sinthe day by day;'. The piano accompaniment continues with the same rhythmic pattern.

While oth-ers swift - ly move a-bout He slow - ly pours his

The third system of the musical score. The vocal line continues with the lyrics 'While oth-ers swift - ly move a-bout He slow - ly pours his'. The piano accompaniment continues with the same rhythmic pattern.

tenderly

poi - son out. ——— He's dream-ing dreams in

molto tranquillo

più mosso

his own style, And of-ten, a pe - cu-liar smile ———

più mosso

meno mosso

Flits — a-cross his ash-en face. ———

meno mosso

p

Some-times — a tear will find a

a tempo

place — And tric-kle down —

più mosso

pp

— his with-ered cheek; — He is so pale, so

meno mosso

meno mosso

ten. pp Tempo I°

old, so weak:

ten.

Slow-ly his life slips a-way, Old Gus-tave, in

a tempo

the ca-fé.

Paris

An Ode

Molto appassionato ♩ = 69

Piano introduction in 4/4 time, key of D major. The music is marked 'Molto appassionato' with a tempo of ♩ = 69. It features a series of chords in the right hand and a more active bass line in the left hand. The introduction ends with a repeat sign.

First vocal entry in 4/4 time, key of D major. The tempo is marked as ♩ = 84. The melody begins with a half note rest, followed by the lyrics 'Ci - ty of charm, Ci - ty of de - sire!'. The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand.

Second vocal entry in 4/4 time, key of D major. The melody continues with the lyrics 'Ci - ty of im - mor - tal dreams! of e - ter - nal fire!'. The piano accompaniment continues with chords in the right hand and a more active bass line in the left hand.

agitato

Burn _____ in - to the hearts of men, that thy light may

agitato

meno mosso

nev-er fade! Give of thy beau - ty, Of thy hope in-

8

meno mosso

spired, _____ pas - sion - made! _____

8

Youth, Joy, and Love, are knock - ing at thy gates; —

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, and a half note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal line.

Let — them in! Let them

The second system of the musical score. The vocal line continues with a half note E5, a quarter note D5, a quarter note C5, and a half note B4. The piano accompaniment features a more active bass line with eighth and sixteenth notes, while the right hand continues with chords.

in! To dream their rar - est dreams —

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, and a half note D5. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand. The system concludes with a double bar line and repeat signs.

In thy fair arms! _____

Ci-ty of charm, May they ev-er lin-ger a-mong thy

shad-ows! Ci-ty of de-sire! _____

